1886
July 31
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SECOND PORTION.

CATALOGUE

OF

THE COLLECTION OF

PICTURES

AND

PORCELAIN

FROM BLENHEIM PALACE,

Which, by order of His Grace

THE DUKE OF MARLBOROUGH,

Will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, JULY 31,

TUESDAY, AUGUST 3, 1886,

And following day,

L.45941

AT ONE O'CLOCK PRECISELY.

Each portion may be publicly viewed Three Days preceding.

Catalogues of the whole Collection, price One Shilling; by post, One Shilling and Threepence.

Catalogues of each Portion, price Sixpence, may be had at Messrs. CHRISTIE, MANSON AND WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

CONDITIONS OF SALE.

—o—

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required;* in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot, and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale.

CATALOGUE.

Third Day's Sale.

On SATURDAY, JULY 31, 1886,

AT ONE O'CLOCK PRECISELY.

? CLAUDE.

11. 11. 0 200 A CIRCULAR LANDSCAPE

Bosanquet Cat. 1870

Three figures in foreground, two of them carrying bundles. A town seen above trees, beyond a piece of water, and rich trees on each side.

9¼ *in.*

Painted on paper or linen fastened on wood

? CLAUDE.

31. 10. 0 201 A SMALL LANDSCAPE, with trees and water, boats and figures

Schenhauser Cat. p 48

A female figure, seemingly a captive, appears seated on the left-hand side. A boat with small awning to it close to the shore occupies the centre of the picture. The dark, heavy trees contrast violently with the pale blue sky.

23 *in.* by 33¾ *in.*

Painted on canvas

LAIRESSE.

202 A Sleeping Nymph Surprised by a Satyr. Two Cupids attend her

53½ *in.* by 61½ *in.*

Painted on canvas in the style of Luca Giordano

This picture seems to correspond with one attributed to Rubens in the earlier catalogues

P. VERONESE, After.

203 The Marriage at Cana

A copy of the celebrated picture in the Louvre

G. STUBBS, R.A.

204 Portrait of a Horse

LANCRET.

205 Fête Champêtre

In the centre, a youth and a young lady are seated at the foot of a fountain, formed of two Cupids squeezing a dolphin, and carved of grey stone. The youth clad in pink and salmon-coloured satin holds a pair of ivory and blue silk bagpipes; the lady, listening to his conversation, seems observed by a gentleman in cloak and hat a little behind, with strong indications of jealousy. In the fore-ground ducks are swimming in a piece of water, and a little girl on the extreme right is seated near a white and brown dog. Two other groups of lovers, with a basket of flowers and a spaniel, are introduced in the background.

24¼ *in.* by 29½ *in.*

Painted on canvas

LANCRET.

206 Figures by a Roadside Fountain

19 *in.* by 25½ *in.*

A fancy composition painted on canvas

MACARTHY.

207 A Small Copy, very carefully painted, of the Carlo Dolci, from the Grand Cabinet

$8\frac{1}{2}$ *in.* by $6\frac{1}{2}$ *in.*

MURILLO (School of).

208 Spanish Peasants

MURILLO (School of).

209 Two Spanish Peasants at Play. One in ragged red dress pointing to the left as if at a mark for the other to aim at, with bended knuckles. The second lad is on bended knee, dressed in white, with a black hat. A broken plate and pitcher are lying on the ground

Mentioned in the list of works executed by and ascribed to Murillo at the end of Stirling's "Annals of the Artists of Spain," page 1441.

$66\frac{1}{2}$ *in.* by $45\frac{1}{2}$ *in.*

Painted on canvas, figures the size of life

Very dark and dull brown grey in tone

PATER.

210 A Feast and Merrymaking in the Open Air. In the centre is a pot boiling over the fire. Groups of figures recline upon the ground to the left, and a gentleman standing up as if about to dance

UNCERTAIN.

211 A Battle-piece, probably Spanish

The picture is composed principally of soldiers loading and discharging large cannon against an enemy in the distant plain. The cannons are pointed towards the right. Rocks tower on the left. In front, towards the right, is a general mounted on a brown and white horse. Several persons wear broad-brimmed brown hats. Soldiers in steel armour on white horses occupy the extreme right. The picture is well painted, and very interesting as exhibiting foreign costume and details of warfare early in the seventeenth century. A monogram, unfortunately much obliterated, may be partially traced close to the frame, in the centre, below the figure of a youth in blue holding a halberd.

POUSSIN.

212 A Small Landscape, with a town under the brow of a mountain. A red figure seated in the foreground, in the style of Nicolas Poussin

12 *in.* by 15½ *in.*

GASPAR POUSSIN.

213 A Small Landscape. Two figures on the left, seated on the bank of a river. A man riding along a path on the opposite side

It is stated in "The Beauties of England and Wales," vol. 12, part 2, p. 403, that Sarah Duchess purchased the works of this master at any price.

12 *in.* by 15½ *in.*

P. REINAGLE.

214 A Small, Long Italian Landscape

8½ *in.* by 17 *in.*

SIR J. REYNOLDS (After Correggio).

215 A Large Head, Life-size, of an Angel, in an oval frame, looking at the spectator over his right shoulder

17. *in* by 13 *in.*

SIR J. REYNOLDS (After Caracci).

216 A Fine Life-size Study of the Head of an Old Man with Grey Beard, and wearing a brown mantle. The face in profile is raised to the left. The leaves of a large book occupy the lower corner

22 *in.* by 17½ *in.*

FRANCIS SWAINE.

217 A Small Sea-piece. Vessels in a calm. A man carrying a bundle on a stick appears in front; a boat towing a large ship; and men fishing in a boat on the left

$5\frac{1}{2}$ *in.* by $7\frac{3}{4}$ *in.*

Signed in small yellow letters upon brown rocks in foreground

Painted on wood

FRANCIS SWAINE.

218 Two Ships in a Gale; freshly and clearly painted. The sea very grey in colour, and the black outline in many parts too prominent

Marine pictures by Swaine may also be seen in the collection at Hampton Court, Nos. 339, 340 of the Catalogue.

Signed with the Artist's name on a spar in front

The companion

WATTEAU.

219 "Le Bal Champêtre"

Ball-scene in a large arched vestibule, with numerous figures forming animated groups; a rich garden landscape beyond; two persons, a lady and gentleman, the former with her back to the spectator, are dancing alone. A similar composition to this, with the exception of a rich beaufet of tiers of gold plate and caryatides, in lieu of the fountain, of a female emptying a vase, has been engraved the same size by Scotin. At that time the picture belonged to M. Glucq, "Conseill[re] au Parlement." A repetition tallying with Scotin's engraving is in the Dulwich Gallery, No. 210, under the name of "Le Bal Champêtre." Another repetition of the highest quality, and corresponding also with Scotin's engraving is at Wroxton Abbey.

$20\frac{3}{4}$ *in.* by 25 *in.*

Painted on canvas

WATTEAU.

220 A Small Picture, containing six figures. The central one, a harlequin with a guitar and his face uncovered. A lady and a little boy are seated on the left

17½ *in.* by 14 *in.*
On canvas

WATTEAU.

221 A Similar Picture, containing also six figures

A lady holding a music-book is seated between two gentlemen, one playing a fife and the other a guitar. Above them rises a high rock or fountain. Two lovers are seen in the distance, and also a child climbing up to a vase of flowers.

17½ *in.* by 14 *in.*
On canvas

WATTEAU.

222 La Troupe Italienne
13½ *in.* by 11 *in.*

WATTEAU.

223 Figures
13 *in.* by 11 *in.*

JOHN WOOTTON.

224 Two Lads with Game. One is seated, gun in hand, near a rose-bush, under a vase, at the end of a wall; a stag and hare lying at his feet. The other lad is bringing in a buck

Figures, the size of life, admirably painted, and, were it not for certain peculiarities in costume, might almost be taken for a Snyders or a Jan Fyt.

78 *in.* by 103 *in.*
Painted on canvas

VAN LEEN.

33.12.0 225 A GRAND FLOWER-PIECE

Signed

26 *in.* by 21 *in.*

} Cat p. 137

VAN LEEN.

26.5.0 226 A FRUIT-PIECE—*the companion*

26 *in.* by 21 *in.*

W. DOBSON.

Phils

22.1.0 227 A LARGE FAMILY GROUP, containing seven figures the size of life, seen to the knees

Cat. p25

In the centre a lady, dressed in blue, is seated nursing a naked infant, partially wrapped in a scarlet cloth, and having a white skull-cap on its head. The father of the family, on the right-hand side, leans on a terrestrial globe, on which the words ATLANTICVS and AFRICA are traceable; other flourishes also may be discerned. He holds a pair of compasses in his left hand, and with the other takes that of the infant. The eldest son, between the figures of his two parents, seems showing his father a framed drawing or tablet. The grandfather is behind to the extreme right, and two other sons stand at a respectful distance on the opposite side.

This picture is mentioned in Walpole's "Anecdotes of Painting," vol. ii. p. 352, where it is conjectured to represent Francis Carter, an architect, scholar and deputy of Inigo Jones.

Vertue saw this picture at the Duke's house at St. James's, about 1713. Walpole says, "I have seen nothing of Dobson preferable to this; there is the utmost truth in it." He also observes that the face of the man holding the compasses resembles Lilly the astrologer. The style of dress and conventional mode of wearing the hair have much to do with the numerous resemblances in portraits of this period. The face is certainly more like the picture of Lilly in the Ashmolean Museum than in Hollar's well-known engraving of him, dated 1658, ætat. 67.

57 *in.* by 73 *in.*

Painted on canvas

VAN DYCK (School of).

367. 10. 0 228 Queen Henrietta Maria

Agnews

Cat. p 173

Full length, in deep blue satin, trimmed with ermine. Her mantle is black, edged with ermine.

She rests her right hand on a table covered with black and yellow, upon which is a glass containing red roses. A yellow curtain descends on this side, and a column is at the back in the centre of the picture.

A precisely similar composition, the head alone different, was at the Manchester Exhibition of 1857, as a portrait of Lady Ogle, wife to Sir Charles Cavendish, contributed by the Duke of Portland; No. 42 of the Portrait Gallery Catalogue.

93 *in.* by 56 *in.*

The picture is mentioned by Dr. Waagen, vol. iii. *p.* 122, *and described in Smith's Catalogue, p.* 78, *No.* 260

VAN DYCK.

28. 7. 0 229 Catherine, Countess of Chesterfield, daughter to Francis Lord Hastings, son to the fourth Duke of Huntingdon

Hinchingbrooke

Anon. sale 6 May 1910 (88)

An oval picture, life size, wearing a large black hat and a dress of crimson and orange, trimmed with brown fur. The eyes are fixed upon the spectator, and the face seen in three-quarters turned to the right.

This lady married Philip Stanhope, first Earl of Chesterfield (he was created August 1628), in 1605. According to the date on an engraving by Van Gunst, the picture must have been painted in the year of her death, 1636.

Granger, vol. v. p. 369, seems rather to have confused the daughter of Thomas, Lord Wotton, governess to the Princess Mary, daughter of King Charles I., and created Countess of Chesterfield in her own right 1671, with the daughter of Lord Hastings, who died 1636.

29 *in.* by 24 *in.*

Painted on canvas

Described in Smith's Catalogue, No. 259, *and mentioned by Dr. Waagen, p.* 123

Cat. 1. 103

VAN DYCK (School of).

230 Small Oval Portrait of a Man in Armour, with turned-down white collar, resembling Cromwell

Painted on linen attached to oak panel

VAN DYCK.

Cat. 38

735.b.o

231 Thomas Wentworth, Earl of Strafford, and Sir Philip Mainwaring, his Secretary.

Miller

Dr. Waagen mentions this picture as "one of the few truly dramatic portrait pictures by Van Dyck," page 130; and Granger quotes this as the original of the engraving which G. Vertue published in 1739.

The excellent condition of this picture distinguishes it from the numerous repetitions. It is more minutely finished than the original picture, which is now at Wentworth House, and belonged to the Marquis of Rockingham. A copy also, once the property of the same Marquis, is at Milton, near Peterborough, to which place it was removed from Harrowden and London in 1782 and 1822. Henry Heskett, a painter, was much employed for the family in copying Van Dyck portraits. There is a sketch for this composition at Dalkeith, and a copy by Buckshorn (Walpole's "Anecdotes of Painting," p. 327 and 452) at Wentworth Castle. A repetition also at Lord Bradford's.

The Blenheim picture is described by Smith, No. 258, and supposed by him to have belonged to Sir Peter Lely. The Wentworth House picture, according to Dallaway, was exhibited at the British Institution in 1815, and is No. 589 in Smith's Catalogue.

Van Dyck seems to have derived the first idea of this composition from Titian's well-known picture of Cosmo de Medici and his secretary, Bartolommeo Concini, of which several copies exist in England. The one at Kimbolton is called Francis Grand Duke of Tuscany and Macchiavelli; other repetitions are at Ditchley and at Billingbear. The Cottonian one, now in the British Museum, and No. 84 of the Portraits in the Long Gallery, is called Cosmo and Concini.

The points of resemblance between Titian and Van Dyck in these pictures are very remarkable.

51 *in.* by 57 *in.*

Painted on canvas

VAN DYCK.

232 MARIE DE MEDICIS, widow of Henry IV. of France and mother of Henrietta Maria, queen to King Charles I. of England

A similar portrait, engraved by Van Sompel and P. Pontius, is described by Smith in his "Catalogue Raisonné," No. 597.

Marie de Medicis, daughter of the Grand Duke Francis of Florence, was born 1575 and married in 1600. This portrait represents her at a somewhat advanced period of life, and contrasts strikingly with the pictures of her by Rubens, in the celebrated Luxembourg series at Paris.

Having quarrelled with her son Louis XIII., Marie de Medicis was exiled in 1630. She visited Holland and Great Britain in 1637, and Charles gave her an asylum in 1638. She fled to Holland at the time of the death of Strafford in 1641, and died at last at Cologne, in a state bordering upon destitution, A.D. 1642, aged 67.

This picture was probably once in the Royal collection, as it corresponds with one called "The Queen Mother," in the catalogue of the King's effects in 1649. It was sold for £26.

In the catalogue of the King's pictures it is thus described, page 111, No. 22 :—"Done by Sir Ant. Vandike, bought by the King. Item. A Picture of the Queen's Mother of France, sitting in a chair in a black habit, holding in her right hand a handful of roses; half a figure so big as the life, in a carved gilded frame."

A portrait of this Queen is in the Dulwich Gallery; another, attributed to Pourbus, at Hampton Court, No. 953 of the Catalogue.

45 *in.* by 38½ *in.*

Painted on canvas

Mentioned by Smith in his Catalogue, No. 599

? VAN DYCK.

233 HALF-LENGTH PORTRAIT OF KING CHARLES I., life-size, dressed in black satin, with the George suspended from the neck by a blue ribbon. The head is seen somewhat turned to the right. The right hand is introduced. King Charles was born 1600; succeeded to the throne 1625, and died 1649.

42 *in.* by 32½ *in.*

Painted on canvas

No. 256 *of Smith's Catalogue*

VAN DYCK.

235 Queen Henrietta Maria, half-length, life-size, dressed in white satin, adorned with coral red

The figure is turned to the left, her right hand taking up some roses which lie on a table. The curtain and table-cover are both of a deep yellow colour. The royal crown is placed beside her on a window-sill. A ring is attached to the bracelet at her wrist.

A similar picture is at Windsor Castle, with a *green* curtain and table cover. It may therefore be supposed that in this instance the blue colour, which would have qualified the yellow, has faded. A repetition of the Windsor picture is at Middleton Park, Oxfordshire. In these instances the crown is laid on the table near the roses.

Henrietta Maria, daughter of Henry IV. of France and Marie de Medicis, was born 1609, and married to King Charles of England in 1625. She quitted England in 1642, and, with the exception of a few very short visits, spent the remainder of her days abroad, and became subject to extreme privation. She died at Colombe, near Paris, 1669, aged 60.

Woodstock was the favourite country palace of this Queen, where she regularly maintained a chapel for her particular religion. The youthful features in this portrait indicate that it was painted soon after her arrival in England; they merit the praises which Waller bestows in his poem addressed to the Queen, occasioned upon sight of Her Majesty's picture, beginning,—

> "Well fare the hand which to our humble sight
> Presents that beauty which the dazzling light
> Of royal splendour hides from weaker eyes,
> And all access, save by this art, denies."

42 *in.* by 32½ *in.*

Painted on canvas

Very grey and low in tone, but a remarkably fine picture

Described in Smith's Catalogue, No. 257

VAN DYCK.

236 Portrait of Geneviève d'Urfé, Marquise d'Hâvre and Widow of the Duc de Croy. She is seated in a red chair, with a red curtain in the background

There is an engraving of this picture by P. de Jode, omitting her left hand. A similar picture to this in grisaille is described in Smith's Catalogue, No. 713, as belonging to the Duke of Buccleuch.

This lady was Maid of Honour to Mary de Medicis. The Duc de Croy,

Marquis d'Havrech, Hereditary Marshal of the Holy Roman Empire, Privy Councillor to Philip III. of Spain, and Chevalier of the Toison d'Or, died November, 1624. Her second husband, Guy de Harcourt, Marquis de Beuvron, was killed at the siege of Casale in 1628. She married, thirdly, Antoine Comte de Mailly, who distinguished himself at the siege of Rochelle. The lady died previous to 1656.

45 *in.* by 38½ *in.*

Painted on canvas

This description does not agree with the Wells picture of them (other husband also) in the series engraved by Lombart

VAN DYCK.

63. 11. 0

237 PENELOPE NAUNTON, COUNTESS OF PEMBROKE ?

Wales

A life-sized portrait, in blue satin dress, holding a grey-coloured scarf in her right hand. The figure, seen nearly to the elbow, is turned as if walking to the left: the eyes are bent upon the spectator. She wears pearls in her hair, and a large pearl earring. A very excellent picture.

Smith, in his "Catalogue Raisonné," page 77, No. 254, calls this the Duchess of Richmond.

Cat. p. 187

It corresponds exactly with the engraving of the Countess, dated 1652. Penelope, daughter of Sir Robert Naunton, Secretary of State to James I., married Philip 5th Earl of Pembroke, who succeeded his father in the honours 1649, and died 1669.

? Is that by Lombart

29½ *in.* by 24½ *in.*

Can it be Morrison 3/4, holding wreath in her left hand by Johann Glauber

VAN DYCK.

121. 10. 0

238 MARY, DUCHESS OF RICHMOND, daughter of George Villiers Duke of Buckingham, represented in a blue dress, receiving a pair of gloves from a salver held to her by Mrs. Gibson, her dwarf attendant. Full-length portraits

Miller

Back at Blenheim 1973

Mrs. Gibson, the dwarf, was an artist of considerable ability. A portrait in crayons by her of Queen Henrietta Maria is still preserved at Hampton Court. Her name was Anne Shepherd, and her husband, a dwarf also, was a celebrated painter. The little pair were each 3 ft. 10 in. high. Waller has celebrated their nuptials in one of his prettiest poems. Gibson painted Cromwell several times, and taught Queen

This cannot be the same as the Wells picture "Penelope" engraved by Lombart — The face is different (the Blenheim picture is like Mrs Bagshaw and Stanford — the Wells Portrait shows the left hand holding scarf for drapery same figure — the Wells head has pearls in hair — the hair is thinner Lady ~~[illegible]~~ coat on forehead the Blenheim has two — the brooches differ

Anne and her sister Mary to draw. The following lines from Waller's poem are quaint and pleasing:—

> "Thrice happy is that humble pair,
> Beneath the level of all care!
> Over whose heads those arrows fly
> Of sad distrust and jealousy:
> Secured in as high extreme
> As if the world held none but them."

Similar pictures are at Lord Denbigh's, Newnham Paddox, and at Wilton House, the Earl of Pembroke's. The Duchess appears, at an early age, in the picture previously described.

84 *in.* by 51 *in.*

Mentioned by Dr. Waagen, p. 123

Described in Smith's Catalogue, No. 253

Painted on canvas

GAINSBOROUGH.

239 JOHN RUSSELL, FOURTH DUKE OF BEDFORD, K.G. He succeeded his brother in the Dukedom, 1732, and died 1771. Life-size, represented as seen in an oval frame

This picture is highly commended by Passavant in his "Kunstreise durch England," &c., p. 178, ed. Frankfurt, 1833.

30 *in.* by 25 *in.*

Signed, at full length, with the painter's name in the left-hand corner

Exhibited at Burlington House

Painted on canvas

MARK GHEERAEDTS.

240 FRANCES HOWARD, COUNTESS OF ESSEX AND SOMERSET

Full length, life size; standing on a Persian carpet by a crimson chair, resting her left hand on a cushion laid across the arms of it. A pair of gloves lie on the cushion. A fan, with yellow feathers, hangs from her girdle on the right side. The dress is of green satin, with

white satin mantle. A chain of red beads, with yellow bows, hangs from her shoulders. The lace of her cuffs and of her ruff is, in accordance with the taste of the day, dyed a deep yellow colour. This fashion went out suddenly, in consequence of a Mrs. Turner, during her trial for participation in the murder of Sir Thomas Overbury, and at her execution also, wearing lace of that colour.

Sir Symonds d'Ewes, in his Autobiography, tells the story thus:—"Mrs. Turner had first brought up that vain and foolish use of yellow starch, coming herself to her trial in a yellow band and cuffs; and therefore, when she was afterwards executed at Tyburn, the hangman had his band and cuffs of the same colour, which made many after that day of either sex to forbear the use of that coloured starch, till at last it grew generally to be detested and disused."—i. 79; Lond., 8vo, 1845, ed. Halliwell. See also Amos's "Great Oyer of Poisoning," p. 46.

The infamous Countess of Somerset, deeply implicated in the poisoning of Sir Thomas Overbury, was eldest daughter of the Earl of Suffolk, and was married, at the age of 13, to the Earl of Essex, son to Robert Devereux, Queen Elizabeth's favourite. Having conceived a passion for Robert Carr, Viscount Rochester, she determined to marry him, and sought a divorce, which was obtained in opposition to the advice of Rochester's friend, Sir Thomas Overbury, who was, in consequence, committed to the Tower and taken off secretly by poison, September 1613. As the Earl of Essex was not averse to the separation, Carr was created Earl, and Frances Howard became Countess of Somerset. In May 1616 they were imprisoned for being accessory to the murder of Sir Thomas Overbury. Four accomplices were executed.

80 *in.* by 45 *in.*

H. DE QUILTERY.

241 King George I.

Represented half-length, life-size, in steel armour, with red mantle and white fur, holding a truncheon in his right hand, and the Electoral cap on the rock at his elbow. His complexion is sallow, with very dark eyes, and full black wig. Blue sky background. The pale-blue ribbon of the Garter crosses his breast.

Withdrawn

George Louis, son of the Electress Sophia Dorothea, and great-grandson of King James I. in the female line, was born in 1660, and in 1681 visited England with the view of paying his addresses to the Princess Anne. He, however, married his cousin, Sophia Dorothea of Zell, the following year. His accession to the throne of England took place in 1714. He was struck with apoplexy whilst visiting his continental dominions 1727, and lies buried at Hanover.

This picture was painted in 1705. There is a fine mezzotint engraving after a similar picture by John Smith.

Painted on canvas

HOLBEIN.

242 PORTRAIT OF A YOUNG MAN, painted in the style of Leonardo da Vinci. He wears a black hat, holding the drapery from his shoulder with his right hand; pale countenance, looking at the spectator. The figure is turned to the left

Mentioned by Passavant in his "Kunstreise," p. 178. Horace Walpole also speaks of this picture, and calls it "a very lively head of a young man," p. 94; and p. 79 of the 4to. edition, 1798.

11½ *in.* by 9¼ *in.*
Painted on panel

HOLBEIN.

243 KING EDWARD VI.; a full-length figure standing on a marble pavement, in brown dress ornamented with black and gold. He wears grey stockings and white shoes. Life-size.

61 *in.* by 34 *in.*
Painted on panel

HONTHORST.

244 THE INFANTA ISABELLA CLARA EUGENIA, daughter of Philip II. of Spain, and Governess of the Low Countries

This fine portrait, representing the Infanta in advanced life, was probably taken after the death of her husband, the Archduke Albert, in 1621.

She is here seen, life size, to the knees, wearing an enormous ruff, dressed entirely in black, with ruffles at the wrist, resting her right hand on a table, and holding a white handkerchief in her left. A richly-patterned black and yellow curtain forms the background. Rich chains of pearls, are festooned across her chest; and at her left breast, in lieu of the picture-cases, or boxes, so much worn by ladies at this period, a medallion is attached by a white ribbon. The medallion is enriched all round the frame with points like the rays of a star, and bears in the centre a standing figure of the Virgin Mary, holding the infant Saviour in her arms. A blue mantle partly covers the long white dress of the Virgin, as generally represented in Spanish art, and both figures are encircled with a glory of waving flames.

It is difficult to determine whether this device be intended for a religious emblem or the badge of an Order. The Virgin and Child appear in connection with the badges of the Toison d'Or on the reverses of medals of Albert Duke of Bavaria, dated 1565, and Emanuel Duke of Savoy, dated 1601. On the medal of Duke Albert the Virgin is crowned; she holds a sceptre, and is encircled with waving flames, as in the picture before us. The Virgin standing on the crescent, holding the child in her arms, surrounded with glory and encircled with the

legend "Sancta Maria ora pro nobis," also appears on a golden medal attached to the cap of the Emperor Charles V. in his portrait at Windsor Castle. The Virgin standing on the crescent, and two angels holding a crown over her head as the "Madonna in gloria," may likewise be seen on the neck of the breastplate of a portrait of Philip III. of Spain, by J. Pantoja de la Cruz, at Hampton Court Palace (No. 939 of the Catalogue). The Austrian Order, called the Christian Militia in Moravia, founded at Olmutz in 1618, bears in the centre of the jewel worn by its fraternity, the standing figures of the Virgin and Child, encompassed with glory (see Ashmole's "Order of the Garter," p. 93; No. 96 of engraved plate). Since this Order was bestowed at Vienna on many princes of various countries, March 8th, 1619, and fell into disuse soon after 1624, the period corresponds with the apparent age of the lady in this picture; and we may the more readily infer that a connection with this Moravian Order was intended, as the city where it was founded pertained to her through marriage, and Clara Eugenia might have worn it after 1621 in right of her husband.

This portrait is painted with great power, and quite accords with the energetic character of the lady herself. The right hand expresses a determined grasp, and the folds of her handkerchief and the general tone of the picture exhibit a close affinity to the style of Rubens. The deep blackish shadows, however, betray the inferior hand of Honthorst.

The features correspond, in point of age, with the portraits in the Louvre and Vienna Collections, where the Infanta is represented as an Abbess of the order of St. Clara. These pictures are well known by the engravings of Van Sompel, Hondius, and Vorsterman.

46½ *in.* by 36 in.

BAROCCIO.

245 WHOLE-LENGTH PORTRAIT OF A BOY, life-size, in the robes of the Order of Santiago of Spain, standing on a bare pavement in front of a chair, on which is hung a round white hat adorned with a white-and-red feather; the Red Cross of Santiago is on the breast of his white mantle; his under-dress crimson, with white leggings and shoes. The background dark crimson

A remarkable picture, painted in a very silvery tone and delicately modelled. Much commended by Dr. Passavant in his "Kunstreise," p. 175, but erroneously styled a youthful Knight of St. John.

It was this form of cross which Philip IV. bestowed upon Velasquez by means of a red-paint brush applied to the artist's own portrait, according to the well-known anecdote (see Stirling's "Spanish Painters," vol. ii., pp. 651 and 657). This same cross also appears on a portrait of Ribalta belonging to Sir Wm. Eden, Bart., which was No. 230 of the Manchester Exhibition in 1857. It is again conspicuous on a portrait attributed to Van Dyck, dated 1630, in the collection at Warwick Castle.

54 *in.* by 41 *in.*

Painted on canvas

No. 618 *of Smith's "Catalogue Raisonné."*

GEORGE DANCE, R.A.

246 GERTRUDE, second wife of John fourth Duke of Bedford, and and eldest daughter of John Earl Gower.

Painted on canvas

SIR G. KNELLER.

26.5.6 Davis

247 HIS ROYAL HIGHNESS THE DUKE OF GLOUCESTER, son to Her Majesty Queen Anne

Cat. p. 99

Represented full-length in Roman costume, standing by a carved pedestal on which his helmet is laid. His breast-plate and sleeves are of white satin, with a large pale-blue mantle fastened on his right shoulder, and grey stockings. His right hand rests on his hip: the other grasps the sword. A red drapery partly covers the pedestal on the left hand side Life size.

This Prince William was the only son of Queen Anne who lived to any age. He was the hope of the nation, and especially beloved by William III. The Earl of Marlborough and the Bishop of Salisbury were appointed his instructors. He caught cold by overheating himself in dancing on his birth-day, 1700, when he had just completed his eleventh year.

53 *in.* by 39 *in.*

A rich and well-painted picture

SIR P. LELY.

14.14.0 Milward

248 LORD ROMNEY, in a crimson and white dress

18 *in.* by 13 *in.*

SIR P. LELY.

23.2.0 Mr.

249 MR. SIDNEY, in a black dress

18 *in.* by 13 *in.*

SIR P. LELY.

126.0.0 250 LADY HENRIETTA BOYLE, COUNTESS OF ROCHESTER

Door

See Connoisseur, March 1949, p. 47.

Presented by Minneapolis 1948.

Cat. p. 197

The lady is represented extremely fair, standing in a light blue dress, with brown-grey mantle, resting her left arm on a stone pedestal, and with the right hand gathering a rose. A very pleasing, delicate picture with landscape background. Life size, and rather more than half length.

A replica of one of the series of King Charles's Beauties at Hampton Court.

Engraved in mezzotint by Thomas Watson, and in stipple by J. Thomson, for Mrs. Jameson's "Beauties of the Court of King Charles II.," London, 1833, page 120.

Lady Henrietta Boyle, daughter of Richard first Earl of Burlington, married about 1663 to Lawrence Hyde, Earl of Rochester, son of the great Lord Chancellor Clarendon. She died in 1687.

47 *in.* by 39 *in.*

SIR P. LELY.

49.7.0 251 ANNE DUCHESS OF YORK, 1st wife to King James II., and daughter to Lord Chancellor Clarendon

Water

Cat. p. 203

Seated and dressed in rich amber-coloured satin. Her right hand is raised to her long flowing hair; the other hand falls in her lap, with the fingers pointing downwards. A grey-black scarf passes across her chest, and is looped and twined with a pearl necklace; her right elbow rests on yellow-brown drapery, part of a curtain which descends on the left-hand side.

A similar picture is at Hampton Court, and also a large and very fine whole length at the same palace, in the room of King Charles's Beauties.

Anne Hyde was privately married to the Duke of York at Brussels in 1659. She died 1673, leaving two daughters, who became successively queens of England. It was this duchess who began the collection of beauties above alluded to, and which was long known as the "Beauties of Windsor." She commanded Sir Peter Lely to paint for her the handsomest women of the time, commencing with her own lovely maids of honour, Frances and Sarah Jennings, afterwards Lady Tyrconnel and the Duchess of Marlborough.

49 *in.* by 40 *in.*

On canvas

SIR P. LELY.

252 JAMES, DUKE OF MONMOUTH

253 PORTRAIT OF THE COUNTESS OF ESSEX

M. J. MIREVELT.

254 PORTRAIT OF A LADY, half-length, wearing a ruff and a somewhat peculiar head-dress of the time of James I.

A very similar picture is preserved among the painted portraits in the British Museum; it is there called Mary Queen of Scots, and was presented many years back by Dr. A. Gifford.

Two large medallions or circular plates of metal are suspended by chains round her neck. They are probably what were termed in those days picture-boxes.

34½ *in.* by 27 *in.*

D. MYTENS.

255 HENRY RICH, FIRST EARL OF HOLLAND. A full length, standing in a landscape

This favoured friend of the Duke of Buckingham was employed in 1623 on a special mission to the French Court, to ascertain the views of Marie de Medicis regarding a projected marriage between her daughter and Prince Charles of England. His installation as a Knight of the Garter took place in 1625.

Henry Rich, Earl of Holland, was executed in Palace Yard soon after his Royal Master in 1649.

86 *in.* by 51½ *in.*

Painted on canvas

D. MYTENS.

256 George Villiers, Duke of Buckingham, K.G. Full-length, life-size

The figure is dressed entirely in white, standing on a Turkey carpet. The George is suspended from his neck. The hat and feathers are laid on a crimson covered table. His right hand rests on a stick, holding at the same time a letter superscribed "Pr. Mons: Monseigneur le Duc de Buckingh: grand Admiral d'Engleterre, &c." There is a mention in Carpenter's "Van Dyck and his Contemporaries," p. 10, of Mytens having painted a portrait of the Duke.

George Villiers, first Duke of Buckingham, was born 1592. King James I. first saw him at Apethorpe in 1615. He rose at once from Cupbearer to Master of the Horse, and in the following year received the Garter. In 1617 he was appointed Lord High Admiral of England, Ireland, and Wales. He accompanied the Prince Charles incognito to the court of Spain in 1623, where he became the open enemy of Olivares, the reigning favourite at Madrid. Buckingham was appointed in 1625 to escort the Princess Henrietta Maria from Paris to London, and by his conduct gave great offence to the French court. His subsequent animosity to France rendered him universally unpopular, and he was stabbed at Portsmouth by Felton, August 1628, when about to embark on a third expedition to Rochelle.

This picture was very probably in the collection of King Charles I., and corresponds with No. 29, p. 89, of the catalogue by Vanderdort:—"Done by Dan. Mytins. Item. The picture of the Duke of Buckingham, at length, in a white satin suit, with a little round prospective (?) painted by him, in a carved gilded frame."

A similar picture to this is at Milton House, in possession of the family of Earl Fitzwilliam. It was exhibited at the British Institution in 1860, No. 2 of the Catalogue. Another, the bust only, at Middleton Park, in the collection of Lady Jersey. A half-length is at Gorhambury.

84 *in.* by 51½ *in.*
Painted on canvas

D. MYTENS.

257 William, second Duke of Hamilton, K.G.

Born 1616. Brother to the first Duke. Secretary of State for Scotland. Devotedly attached to the Royal cause. He was killed at the battle of Worcester, 1651. A full-length portrait, life-size, standing

in a landscape with armour around him. The soles of his boots are very peculiarly constructed.

A picture, very similar to this in point of costume and general composition, is in the possession of Lord Ashburnham, and represents John Ashburnham. The portrait is engraved in vol. i. of Drummond's "Noble Families."

This picture is probably from the Royal collection, and described in the King's catalogue, p. 90, No. 30:—"Done by Dan Mytins. Item The picture of the deceased Lord Marquis of Hamilton at length, in a carved and gilded frame."

82 *in.* by 51½ *in.*
Painted on canvas

? PANTOJA DE LA CRUZ.

258. The Infanta Isabella Clara Eugenia, daughter of Philip II. of Spain, afterwards Archduchess of Austria. She is represented in early life, standing by a table on which her right hand rests. The other hand, holding a glove, is kept in a sling. Her dress is red, embroidered with sprigs and ornaments of silver. The outer mantle is of dark green satin, faced with red

Isabella Clara Eugenia was born 1566; she married the Archduke Albert, son of the Emperor Maximilian II., in 1598, and received as dowry from her father the Netherlands, which she governed conjointly with her husband. After his death in 1621, Rubens, the great painter who had been induced to settle in Antwerp, under their patronage, instead of returning to Italy, was admitted among her councillors. She exchanged her widow's weeds for the habit of the monastic order of St. Clara, and died 1633.

The name of the tawny tint, known to French dyers and grooms as the "Couleur Isabelle," originated with this princess. She vowed at the commencement of the memorable siege of Ostend not to wear any new linen till the city was taken. The siege lasted three years, from 1601 to 1604.

75 *in.* by 41 *in.*
Painted on canvas

SIR J. REYNOLDS.

259 The Marquis of Tavistock, in crimson coat, seated and resting his left elbow on a table, on which lie papers and a bronze statuette of Hercules. Life-size

Against the table is leaning a circular picture or bas-relief of warriors on horseback. In front of this again, papers, drawings, and an open book are spread upon a stool. A dark yellow-brown curtain hangs behind. Grey sky appears to the left. The figure is seen somewhat below the knee. A finely composed, admirably painted, and well preserved picture; although deep grey in general tone.

Francis Marquis of Tavistock was brother to Caroline Duchess of Marlborough, and father of Francis fifth Duke of Bedford.

50 *in.* by 40 *in*

Painted on canvas

Engraved in the series of Sir Joshua's Works by S. W. Reynolds

Mentioned by Dr. Waagen, p. 130.

P. VAN SOMER.

261 Henry Prince of Wales, son to King James I., and elder brother to Charles I.

He was born at Stirling Castle in 1594, and died at St. James's Palace, London, 1612, when in his 19th year. He caught a violent cold during the preparations for a great feast on his taking possession of the royal palace of Woodstock, which had been assigned to him by his father.

Full-length figure, life size, clothed in red, standing by a table, on which he rests his right hand. The dark-green table-cover is bordered with fleurs-de-lis and white and red roses. The George is suspended by a blue ribbon round his neck; a dark-brown curtain is wrapped round a column on the left side of the picture; a landscape in the distance.

75 *in.* by 41 *in.*

Painted on canvas

TITIAN.

262 PHILIP II. OF SPAIN, a full-length picture, life-size, a repetition of the celebrated portrait in the Studj at Naples

The picture at Naples, which belonged to the Farnese family, is engraved by Joseph Marsigli in the "Museo Borbonico," vol. iv., tav. 16, Napoli, 4to, 1827.

Philip II., the son of the Emperor Charles V., by Isabella of Portugal, was born in 1527. He married Queen Mary of England in 1554, and died in 1598. Notwithstanding his cruel religious persecutions, the world is indebted to Philip for the rare and beautiful Polyglot Bible, which was printed at Antwerp in eight folio volumes, 1569–72.

70 *in.* by 35 *in.*
Painted on canvas

VENETIAN SCHOOL.

263 PORTRAIT OF A SCULPTOR, a young man dressed in black, and seen to the knees, receiving gifts in his right hand from a cornucopia held by a figure hovering in the right-hand corner. Below, in the distance, trees, and apparently a city gate. A female statue, brownish in tint, lies at the opposite corner. Figure life-size

50 *in.* by 40 *in.*
A rich and powerfully-painted picture, in the style of Tintoretto

PAOLO VERONESE.

264 PORTRAIT OF A LADY
28½ *in.* by 24 *in.*

PAOLO VERONESE.

265 A SMALL SQUARE PICTURE OF A LADY'S HEAD, with a very narrow frill
15 *in.* by 12½ *in.*

18.18. Broadhurst

PAOLO VERONESE.

266 The Companion Portrait

J. VAN WYCK.

77.14.c

267 King William III. at the Battle of the Boyne, which took place July 1, 1690

Mus[m] Catalogue

He is represented in a blue coat and black hat, wearing the ribbon of the Garter, mounted on a white charger galloping to the right; cavalry are seen crossing the river in the background.

Cat. 1862

$27\frac{1}{2}$ *in.* by $34\frac{1}{2}$ *in.*

Painted on canvas

Signed on the right-hand sandy bank in black flourishing letters "J. van Wyck," and dated 1692

PORTRAITS.

268 Henrietta, Second Daughter of the King of Bohemia

13.13.6

269 Cardinal Fleury

Catalogue

A bust-portrait, life-size, nearly full face, seen within a painted oval frame. A small red cap covers the top of his head; his hair is silvery, eyeballs grey, and complexion fair. He wears a scarlet mantle and a broad white fur cape, in front of which the Order of the Saint Esprit is suspended by a golden chain.

Cat. p. 196

The character of the Cardinal is fully expressed in his countenance. "His love of peace, the integrity of his dealings, and his strict economy of the finances, were productive of the most beneficial results; but his genius was better calculated to direct the helm in a calm than to guide it in a stormy sea, and he ought to have resigned when he could maintain peace no longer."

Painted on canvas

Cat. f. 192

270 PETER THE GREAT, CZAR OF MUSCOVY

An imposing picture, and one of the best portraits of that monarch existing in England. The Czar is represented the size of life, in steel armour, with a blue mantle embroidered with crowns, and the imperial eagle having lightning in its claws, and bearing on its breast a shield with the device of St. George and the Dragon. A jewelled cross is attached to a blue ribbon across his breast, and hangs at his left side. He holds a baton in his right hand, and rests the left on his hip. His hair is dark, and his moustaches peculiarly thin and black; the complexion is ruddier than in Sir Godfrey Kneller's well-known picture at Hampton Court. The arched crown is at his side on a table, and a cannon to the right. The hilt of his sword terminates in an eagle's head. The figure is seen nearly to the knees.

Peter the Great was born 1672. Had an interview with William III. at Utrecht 1697, and visited England in the following year. Founded Petersburg 1703. Died 1725.

Painted on canvas

£5. 5. 0 271 SIR THOMAS ISHAM. Life-size. By Carlo Maratti

Butler

Seated at a table, upon which he rests his right hand, holding a miniature or antique gem set with brilliants. His other hand points far away to the right. His fine, handsome beardless countenance, with a profusion of dark hair hanging down on each side, looks towards the left. A full brown cloak partially covers his red and white dress. The figure is seen to below the knees. A dark-red curtain is discernible in the background.

Cat. f. 192

Sir Thomas Isham, Bart., was son of Sir Justinian Isham, of Lamport. He was a young gentleman of great expectations, but died in 1681.

Painted on canvas.

272 PORTRAIT IN ARMOUR

15¼ *in.* by 12 *in.*

273 HEAD OF A BEARDLESS MAN, with white frill and black dress

Although it has hitherto been attributed to Titian, this picture is probably by the hand of a Flemish master who has made a study of Spanish art. This surmise is partially supported by the remarks made by Dr. Waagen at page 123 of his work so frequently referred to.

19 *in.* by 15½ *in.*

Painted on oak panel, and very fine in character

£1040. 10. 0 *End of Third Day's Sale.*

THE BLENHEIM COLLECTION.

The sale of the large collection of old Chinese, Japanese, and Chelsea porcelain was began on Tuesday at Messrs. Christie, Manson, and Woods's rooms, the china having been exhibited during the preceding weeks while the pictures have been sold. The collection is rather remarkable for good and perfect specimens of old Nankin blue and white, and it possesses considerable interest from being one of the few formed so long ago as to contain many rare old forms and patterns of ornament such as have not since been imitated and reproduced by the clever Chinese and Japanese makers to meet the demands of the modern taste for *bric-à-brac* in this direction. The collection, however, was not formed by any Duke of Marlborough, but was presented to Blenheim by a Mr. Spalding, "on certain conditions as an appendant to Blenheim." So says Britton in his account given in his "Beauties of England and Wales," published in 1813; and he speaks of it as a "superb assortment," placed in a special building near the Home Lodge designed for the purpose, with the lighting obtained from skylights. There are no such beautiful rich blue and white mayflower vases in the sale as were sold for 500 or 600 guineas in Sir Henry Thompson's collection at Christie's a few years back, and this is accounted for by the fact that the fancy for these did not exist when this collection was formed; but there are many pieces quite as rare and as old as those in that fine collection. Some pieces in this and in Mr. Orrocks's collection are known by the mark, or at least are considered by Mr. A. W. Franks and other experts to be as old as the early years of the 15th century. Mr. Orrocks's collection, which was a model of its kind, was, it will be remembered, purchased for the South Kensington Museum after having been contributed on loan for some time.

The sale proved a very successful one, although there were no very high prices that could be called at all sensational, while the average, which was about 5 guineas per lot, showed the general merit of the collection.

Fourth Day's Sale.

On TUESDAY, AUGUST 3, 1886,

AT ONE O'CLOCK PRECISELY.

CHINESE PORCELAIN—BLUE AND WHITE.

280 TWENTY-FOUR PLATES, with river scenes

281 TWENTY-FOUR DITTO

282 TWENTY DITTO

283 A SMALL DISH, with figures; a plate with a dragon; and two stands

284 A DISH, with dragons and border of waves; and a dish with figures

285 A DISH, with scalloped borders, with flowers; and four others

286 TWO LARGE DISHES, with star and heart-shaped ornaments

287 THREE DITTO, with flowers in the centre and border of ornaments

288 ONE with a basket of flowers; one with trees; and one with flowers

289 A PAIR OF LARGE PLATES, with figures and trellis borders

290 A DISH, with a boy in the centre, and flowers in white on blue ground; and a basin with birds

9. 19. 6 291 Twelve Dishes, with flower and feather ornaments and wreath of flowers on the border Agnew

292 A Pair of Small Dishes, with scalloped borders and flowers; and a pair nearly similar

293 A Dish, with dragons

294 Nine Dishes, with flowers

5. 0. 0 295 Two Gourd-Shaped Bottles, partly brown; a sea-green ditto; and a sprinkler Clayton

296 A Pair of Dishes, with landscapes

297 Seventeen Plates, with horses

298 Two Dishes, with birds and flowers

299 A Basin, two stands, fourteen cups, and ten saucers

300 Six Large Dishes, with flowers and borders of waves

27. 6. 0 301 Two Small Plates, with figures; and six others Agnew

302 Six Large Round Dishes, with flowers in compartments

303 An Octagonal Dish, with figures; one with birds; and three others

304 Eight Plates, with flowers

305 A Dish, with numerous birds

28. 7. 0 306 A Pair of Hexagonal Bottles, with long necks, fan-shaped medallions and ornaments Clayton

11. 11. 0 307 A Beaker, with flowers and scrolls, and with utensils in medallions; and a square jar with birds and flowers Danerolles

11. 0 6 308 A Pair of Sprinklers; and a pair of bottles with flowers in compartments Irish Art Society

309 Two Sprinklers with flowers; and a pair of small cylindrical bottles, with birds and flowers.

6. 10. 0 310 Two Cups, on feet, with flowers; two blue and white cups; and two bottles, with figures Humphreys

311 A Teapot, with utensils; one with ornaments; two oval stands; and two boxes and covers

312 Two Fluted Kettles, with birds and flowers; and a square shaped ditto, with utensils

313 Two Small Octagonal Basins; and two bottles with flowers

314 A Pair of Triple Gourd-shaped Bottles, with plants in blue, the lower part brown
$9\frac{3}{4}$ *in.*

315 A Pair of Bottles, partly brown and with flowers in blue; and two small vases, with figures

316 A Pair of Bottles, with long blue and white necks, the lower part brown; a small jar and cover, and a bottle

317 Another Pair

318 A Pair of Dishes, with landscapes; and two others

19. 19. 0 319 A Pair of Square Bottles, with lotus and other foliage and flowers Williams

320 Three Small Jars and Covers, with figures; and two bottles

321 Three Octagonal Dishes, with geese in the centre, and borders of ornaments

12. 12. 0 322 Four Round Dishes, with river scenes and butterflies on the borders Ward

323 Four Deep Dishes, with equestrian figures

324 Three Ditto; and a plate

325 Three Large Dishes, with plants and with borders of ornaments

326 Two Large Dishes, with flowers; and one, with a vase of flowers in the centre

14. 14. 0 327 A Pair of Gourd-shaped Bottles, with figures; and a pair of sprinklers, with flowers Daniell

328 A Pair of Sprinklers, with utensils; a pair of cups—on feet; and four saltcellars

7. 17. 6 329 A Pair of Small Bottles, with figures; and four small jars and covers Duncroft

9. 9. 0 330 Two Pairs of Small Bottles, with figures; and a pair of candlesticks, with flowers Agnew

9. 9. 0 331 A Pair of Small Vases, with ring handles and scroll foliage; and a pair of bottles, with flowers Philpott

332 A Pair of Bottles, with spouts; and a candlestick

8. 8. 0 333 A Basin, with dragons; and one with a landscape Maclean

334 A Basin, with figures; and one with flowers

335 A Long-necked Bottle, with utensils; and fan-shaped medallions

336 Three Flat Basins, with two figures, two with flowers and landscapes; eight cups; and seven saucers

337 A Bottle; a small globular jar; a penstand

13. 2. 6 338 A Pair of Long-necked Bottles, with arabesque foliage and flowers Clayton

339 A Pair of Gourd-shaped Bottles, with utensils; and two bottles with flowers

340 Two Small Cylindrical Bottles, with birds and flowers; and two, with female figures

11. 0. 6 341 Two Small Bottles, with figures; two jars and covers, with flowers; and two beakers Duncroft

7. 17. 6 342 Two Mugs and Covers, with female figures; and a two-handled cup Radley

14. 3. 6 343 A Heart-shaped Bottle, with five necks, painted with birds and flowers Philpott

15. 15. 0 344 A Pair of Long-necked Bottles, with openwork handles, painted with flowers Clayton

345 A Pair of Ewers and Covers, with plants in compartments, the spouts formed as birds' heads

346 A Pair of Bottles, with flowers, scroll foliage, and ornaments

25. 4. 0 347 A Pair of Hawthorn-pattern Cups, on feet William.

28. 7. 0 348 A Pair of Hexagonal Bottles, with long necks, with utensils and fan-shaped medallions

13l. 10. 6 349 A Globular Jar, with sprays of hawthorn on marbled-blue ground to Coven.
Duncan

OLD JAPAN PORCELAIN.

350 Six Small Bowls, with flowers

351 Two Round Dishes, with a bird in low relief in colours

352 A Smaller Ditto; and eight plates

353 Two Dishes, nearly similar

354 Seven Cups and Saucers, with flowers and blue bands

355 Ten Fluted Ditto

5. 5. 0 356 A Pair of Mugs, with birds and flowers; and a pair of branches
Philpot of flowers and foliage Coarse but perfect. like P. Spain

357 A Bowl, with flowers; and a pair with flowers in green and red

358 Six Small Dishes, with scalloped edges, flowers, and blue and gold stripes

359 Three Stands, with fan-shaped ornaments

360 Two Dishes, with landscapes in blue and flowers in colours; and two ditto, with landscapes in colours

361 A Pair of Dishes, with branches of foliage and with flowers in the centre

362 A Pair of Dishes, with vases of flowers in the centre and striped borders

363 A Pair of Basins, with dragons in red and gold, and ornaments in green; and a smaller pair

364 A Small Dish, with scalloped border and flowers; and two others

365 A Dish, with a group of flowers

Philpot

23.12.6 366 A Pair of Fluted Bottles, with flowers in colours like my Madeleine ou

32.12.6 367 A Pair of Bottles, with flowers in colours in sunk medallions

368 A Pair of Ditto

22.6.0 369 A Pair of Gourd-shaped Ditto

24.3.0 370 A Pair of Small Jars and Covers; and a pair of small beakers with raised flowers

22.1.0 371 A Basin, Cover and Stand, with flowers in colours, mounted with silver handles and rims Sevres not fine

372 A Long-necked Bottle, with flowers in colours; and a dish

64.2.0 373 A Pair of Large Square Bottles, with flowers

374 A Pair of Beakers, with red bands, figures and flowers

DELFT.

10.10.0 375 A Pair of Globular Bottles, painted with birds and flowers in blue

376 A Dish, with raised centre, painted with figures, and a small two-handled cup and cover; and a dish

10.10.0 377 An Oval Dish, with fluted border, painted with flowers

19.19.0 378 A Double Gourd-shaped Bottle, with figures and buildings in compartments

379 Another, nearly similar

28.7.0 380 A Pair of Globular Bottles, with long necks, painted with figures and flowers in compartments

26.5.0 381 A Pair of Double Gourd-shaped Bottles, with numerous figures and buildings

382 A Pair of Hexagonal Flower-stands, painted with figures, birds, and flowers in blue

26.5.0 383 An Octagonal Blue and White Dish, with openwork sides, the centre painted with a river scene well painted ? Delft.

CHINESE PORCELAIN—ENAMELLED IN COLOURS.

4. 10. 0 384 Six cups and saucers, with flowers and ornaments; three cups and saucers with figures; and two with utensils on green ground like mine, but coarser & some broken. Duncan

385 A pair of octagonal cups and saucers with flowers, twelve cups and twelve saucers

386 A small teapot, twelve enamelled saucers, and a sea-green basin and cover

387 Three octagonal basins and a dish with flowers

43. 1. 0 388 A dish, enamelled with a horseman Philpot

389 An Octagonal Two-handled Bottle, enamelled with figures and flowers in compartments

390 Three Dishes, with scalloped borders, enamelled with figures and tigers; and one, with plants

391 A Pair of Small Fluted Basins; and four others

392 A Basin, with deer, butterflies, and ornaments; and one, with utensils

393 Three Square-Shaped Vases and Covers, enamelled with kylins, birds, and flowers

394 A Pair, similar

395 A Pair of Vases, similar, with gilt handles

30. 9. 0 396 A Pair of Small Oviform Jars and Covers, with flowers in compartments

397 A Pair of Long-necked Bottles, with flowers; and a pair, with ornaments

398 Three Square Bottles, with flowers, utensils, and kylins; and a bottle with bands of ornaments

402. A small set with stands, coloured. Several shapes of ... Imported piece but bamboo pattern & decoration coarser. Ken has handles to the Vases of bamboo work, mine missing.

40. 19. 0 399 A Pair of Jars and Covers, with utensils and plants in alternate medallions Kutani

35. 14. 0 400 A Coffee-pot and Cover, with openwork panels and flowers on green ground; and a pair of bottles, with flowers and scroll foliage Kaga

32. 6. 0 401 A Hexagonal Teapot, with pierced medallions of plants on green ground; and a pierced ball good — Dresden

Pattern & mine both in black, Ken Kaga later

57. 9. 0 402 A Set of Three Bamboo-pattern Vases and Covers; and a pair of two-handled bottles, with flowers in green, yellow and lilac—on openwork stands Dresden

403 A Pair of Bottles, with pine-shaped ornaments and flowers

12. 12. 0 404 A Pair of Hexagonal Jugs and Covers, with female figures

405 A Pair of Dishes, with a basket of flowers in the centre, and with lotus-flower medallions with flowers

406 Three Dishes, enamelled with dragons and birds, and with kylins and flowers in compartments on the borders

31. 10. 0 407 A Dish, with three female figures and two children

408 A Dish, with dragon and bird in the centre, and utensils and flowers in compartments on the borders

409 Two Fluted Dishes, enamelled with flowers

20. 7. 0 410 A Pair of Large Dishes, enamelled with buildings and figures, and with chequered red borders

411 A Dish, with birds and flowers in compartments; one, nearly similar; and one, with animals

412 A Dish, with figures in a landscape, and one, with female figures

19. 10. 6 413 Three Dishes, with pink hawthorn, and foliage in green and blue

414 A Dish, with a vase of flowers and a cat

415 Two Plates, enamelled with baskets of flowers, butterflies, and utensils on the borders

416 Six Plates, with a child in the centre and border of utensils

30 . 9 . 0 417 Seven Dishes, with scalloped borders, similar

418 Six Ditto, with poultry and flowers

419 A Large Bowl, enamelled with equestrian figures, and with figure inside

420 Another, with flowers in compartments and borders of ornaments

421 A Pair of Flat Vases, with flowers in colours in slight relief

422 Four Dishes, with red and gold bands, with flowers in colours

423 Three Dishes, with a bird in the centre, and horses and flowers in compartments

424 Seven Plates, with birds and flowers

425 Four Small Fluted Basins; and a jar and cover, with flowers

426 A Plate, with a basket of flowers in the centre

427 Four Small Basins, enamelled with ornaments

17 . 17 . 0 428 A Pair of Fluted Beakers; and three jars, enamelled with birds and plants, and with butterflies, on pale green ground

14 . 14 . 0 429 A Pair of Jars and Covers, with female figures and flowers in alternate compartments

11 . 0 . 0 430 A Pair of Fluted Beakers, with birds, animals, and flowers

431 A Pair of Fluted Globular Bottles with spouts, enamelled with figures

8 . 8 . 0 432 A Pair of Cylindrical Bottles, with figures in armour

CHELSEA PORCELAIN.

157 . 10 . 0 433 A Fine Vase, painted with flowers in colours on gold ground, and with openwork maroon, white and gold neck, scroll handles and feet, glass shade and stand—12 *in. high*

Borne

No Cover — rather weak floral pattern — not good col

8. 5. 0 434 A PAIR OF SEATED FIGURES, of a gardener with a basket and a lady, on white and gold plinths encrusted with flowers—11 *in. high*

Goudlay

AN OLD CHELSEA SERVICE,

with gilt scroll-pattern borders, painted with exotic birds and fruits, consisting of:

12. 12. 0 435 A large oval dish
19. 8. 6 436 A pair of ditto
18. 7. 6 437 Four smaller ditto
22. 10. 6 438 Six ditto
11. 11. 0 439 Two round dishes
11. 11. 0 440 Two smaller ditto
441 Two ditto
442 Two ditto
41. 9. 6 443 Twelve plates
444 Twelve ditto
445 Twelve ditto
446 Twelve ditto
447 Eight ditto

End of Fourth Day's Sale. £ 2326. 8. 0

THE BLENHEIM COLLECTION.

The sale of the Chinese and other porcelain brought some higher prices on the second day, though the average was much the same as in the first portion. The two fine large jars with covers surmounted by kylins, of the colour called powdered blue, with medallions of figures in blue, 42 inches high, only brought 350 guineas. Had they been perfect they would have been worth about a thousand, but one had unfortunately been completely smashed at some time and put together very skilfully.

Fifth Day's Sale.

On WEDNESDAY, AUGUST 4, 1886,

AT ONE O'CLOCK PRECISELY.

CHINESE PORCELAIN—BLUE AND WHITE.

450 Two Basins, each with figures, in four compartments

451 A Small Bowl, painted inside with numerous figures; a round stand, with flowers; and a pair of cups and saucers, with figures

452 Five Cups, with circular medallions in perforated borders; and two small cups, with flowers

453 Fourteen Hexagonal Cups and Eleven Saucers, with birds and ornaments in white on blue ground

454 A Pair of Teapots, with figures of children, and scroll ornaments in white on blue ground

455 A Pair of Bottles, with utensils; and a fluted vase and cover

456 A Pair of Small Bottles, similar, with long necks

457 A Pair of Ditto; and four cups

458 Three Round Dishes, with figures, in compartments; and a pair with lotus-pattern borders

459 A Pair of Dishes, with dragons and waves

460 Three Small Dishes, with European figures; and three small plates

461 Two Dishes, with female figures and birds; and a dish, with two figures fishing

462 A Dish, with two figures in a landscape, and with hawthorn pattern border

463 A Small Dish, with two female figures; and four others

464 Nine Small Plates, with flowers in white on blue ground

465 A Pair of Small Vases, with elephant's head and ring handles, with figures in compartments

466 A Pair of Larger Ditto, with female figures and landscapes

467 A Jar and Cover, with flowers; and one with utensils

468 A Bottle and Bowl, with butterflies and foliage in white on blue and white ground

469 A Large Ewer and Cover, powdered-blue ground, with figures in medallions

470 A Pair of Hexagonal Bottles, with long necks, painted with figures in medallions

471 A Pair of Long-necked Bottles, with dragons

472 A Pair of Helmet-shaped Ewers, with masks and scroll ornaments

473 A Pair of Gourd-shaped Bottles, with utensils in compartments

474 A Bottle, with openwork handles; and two cups, on feet

475 A Pair of Tall Two-handled Cups and Covers, with utensils and ornaments

476 A Coffee-pot and Cover, with birds; and one, with ornaments in white on blue ground in medallions

477 A Cylindrical Hawthorn-pattern Jar and Cover, with flowers and utensils in medallions

478 A Pair of Pear-shaped Bottles, with pendent ornaments and vases

479 Two Basins, with flowers

480 A Pair of Gourd-shaped Bottles, with flowers, partly brown; and a pair of sprinklers

9-9-0 481 A Pair of Ditto; and a pair of ditto

10-0-0 482 A Pair of Ditto; and a pair of ditto

13-2-6 483 A Pair of Ditto; and a pair of ditto

484 A Pair of Gourd-shaped Bottles, with flowers, partly brown; and a pair of sprinklers

485 A Pair of Ditto; and a pair of ditto

486 A Pair of Ditto; and two sprinklers

487 A Pair of Ditto; and two beakers

488 A Very Small Pair of Gourd-shaped Bottles; and three sprinklers

489 A Pair of Small Hexagonal Bottles, with female figures and flowers; and a pair of gourd-shaped ditto, with flowers

490 A Sprinkler, with utensils; a gourd-shaped bottle, with flowers; and a pair of small globular bottles, with baskets of flowers

491 A Pair of Pear-shaped Bottles, with flowers; and one, with fan-shaped medallions

492 Two Small Jars and Covers, with female figures and flowers; a cylindrical bottle; a small beaker; and a small gourd-shaped bottle

493 A Pair of Long-necked Bottles, with birds; and a bottle, with bands of ornaments

494 A Spirally Fluted Bottle, with spout painted with flowers; and two kettles

495 A Pair of Oviform Jars and Covers, with birds and flowers

496 A Pair of Small-necked Vases, with figures in compartments

497 A Pair of Two-handled Cups and Covers, with flowers and ornaments, in blue on white ground on the borders

498 A Pair of Cylindrical Jars, with groups of flowers in blue, with similar borders

499 A Pair of Long-necked Bottles, similar

500 A Pair of Ditto

501 A Pair of Vases, with elephant's-head handles and rings painted with figures

502 A Two-handled Vase and Cover, with bands of ornaments

503 A Pair of Hexagonal Bottles, with long necks, with fan-shaped medallions, utensils and flowers

504 Two Bottles, with utensils and a beaker

505 Two Basins, with female figures and children; and one, with figures in medallions and flowers

506 Five Octagonal Cups and Saucers, with birds; seven other cups and nine saucers

507 A Pair of Coffee-pots, with perforated panels, and flowers in white on blue ground

508 A Pair of Ditto

509 A Pair of Smaller Ditto

510 A Pair of Round Teapots, similar

511 Two Hexagonal Teapots; and two others—imperfect

512 An Octagonal Vase, with alternate river-scenes and perforated panels

513 A Hexagonal Vase and Cover, with perforated panels and blue borders

514 Fifteen Cups—similar

515 Two Basins; and a cup, cover, and stand

516 A Basin, with flowers and figures

517 A Pair of Square Bottles, with ornaments; and a two-handled cup

518 A Pair of Globular Bottles, with baskets of flowers; and a gourd-shaped bottle

519 A Gourd-Shaped Bottle, with flowers; a sprinkler; and a pair of square bottles with ornaments

520 A Barrel-Shaped Teapot, with landscape and figures; and one, with utensils

521 A Mustardpot and Cover, with flowers; two saltcellars; and a cup—on foot

522 Four Large Plates, painted with figures, and with chequered borders

OLD JAPAN PORCELAIN.

523 Twelve Cups and Saucers

524 A Kettle, with figures; and an octagonal teapot

525 Two Fluted Bowls, with flowers; an octagonal ditto; and two others

526 An Octagon Stand, with flowers; two round ditto; and two dishes

527 A Pair of Bowls, with flowers, in colours

528 A Bowl and Cover, with scrolls in blue on brown ground; and a pair of small gourd-shaped white bottles

530 Four Dishes, with blue scroll ornaments, birds, and circular medallions of flowers

531 Four Ditto, with flowers in colours

532 A Pair of Dishes, with a vase of flowers in the centre, and with ornaments in green and blue on the border

533 Two Dishes, with flowers on blue ground, and landscapes in medallions

534 Two, with fan-shaped ornaments in colours, and red and gold foliage

535 A Dish, with fan ornaments in the centre, and border of landscapes and flowers; and a dish with flowers and foliage, and blue and gold bands

536 A Bowl, Cover and Stand, with flowers in medallions, with blue and gold borders

537 A Ditto, with flowers

538 Seven Dishes, with scalloped borders, chequered ornaments, and flowers in colours and gold

539 Three Dishes, with flowers and foliage, a circular ornament in the centre

22-1-0 540 A Pair of Dishes, with buildings in the centre, and flowers in colours on black and gold ground on the borders decoration with fine ea

541 A Dish, with flowers in colours on blue ground, and in medallions

542 A Small Fluted Bowl, with figures, six others, and two covers

543 A Dish, with red, blue, and gold bands on the border

544 A Pair of Dishes, with flowers, and with birds and waves on the borders

545 A Dish, with fan-shaped ornaments and flowers

546 A Large Dish, with flowers in the centre, and birds and trees on the border

547 Two Dishes, with vases of flowers and birds

548 A Dish, with foliage and fruits in blue, and kylins in colours

549 A Pair of Matchpots, formed as fish

550 A Pair of Ditto

551 A Pair of Ditto

552 A Pair of Green Parrots

553 A Pair of Figures of Hens

554 Four Monkeys, of partly glazed ware

555 A Pair of Figures of Ducks

556 A Pair of Figures of Hawks—on rocks

CHINESE PORCELAIN—ENAMELLED IN COLOURS.

557 Twelve Octagonal Cups, on feet, with flowers

558 Six Hexagonal Cups and Saucers; and two small stands

559 Twelve Cups, with utensils; and six saucers

560 A Fluted Basin, with flowers and coloured stripes; and a pair of octagonal basins

561 Two Basins, with figures and buildings

562 Six Small Basins

563 Two Ditto, with flowers; and four others

10 . 10 . 0 564 A plate enamelled with flowers, ten cups, and thirty-three saucers William

39 . 18 . 0 565 Three Round Dishes, with openwork borders, the centres enamelled with female figures

566 Four Smaller Ditto

567 A Pair of Hexagonal Jugs and Covers, with flowers and ornaments

568 A Pair of Kettles, with baskets of flowers

569 A Pair of Ditto

570 A Pair of Hexagonal Bottles and Covers, with figures and flowers

571 A Pair of Ditto

37 . 16 . 0 572 A Pair of Large Round Dishes, the centres enamelled with equestrian figures, and animals, and utensils on the borders

48 . 6 . 0 573 Three dishes—similar

574 Three Dishes, with horses, in red trellis borders, enamelled with birds

575 A Pair of Dishes, with female figures, and with chequered borders

576 A Pair of Dishes, with vases of flowers and utensils

577 A Pair of Dishes, with equestrian figures and chequered borders

578 A Dish, with flowers and utensils in medallions on the borders

579 Four Dishes, with vases of flowers

580 Two Ditto, with utensils

581 A Dish, with scalloped border and basket of flowers; and four others

582 Five Dishes, each enamelled, with eight figures, in pale blue trellis borders

583 A Dish, with a female figure; and two ditto, with utensils

584 Six Brown Plates; and a dish, with utensils and flowers

585 Three Brown Basins, with flowers

586 Five Brown Cups and Saucers; eleven cups; a dish; and two round boxes and covers

587 A Sea-green Bottle, with raised ornaments; a fruit-shaped teapot; and one, with flowers in white

588 A Sea-green Cup; four stands; four crackle cups; and a pair of small bottles

589 A Dish, of lotus flower design, enamelled with birds and plants; and a pair of square dishes, with figures, blue outside

590 A Pair of Square Two-handled Vases, with flowers

96-12-0 591 A Pair of Oviform Jars and Covers, with medallions of flowers and butterflies, in green borders

47-5-0 592 A Smaller Ditto; and a beaker

45-3-0 593 A Pair of Cylindrical Bottles, with birds and flowers

42-0-0 594 A Pair of Large Egg-shell Vases, with raised and coloured flowers, enamelled on each side with a river scene

595 A Pair of Bottles, with fish

89-5-0 596 A Set of Three Oviform Jars and Covers; and a pair of beakers, with vases of flowers and utensils in alternate compartments

13 . 13 . 0 597 A Pair of Bottles, with utensils

44 . 2 . 0 598 An Oviform Jar, with flowering plants, and borders of ornaments

23 . 2 . 0 599 A Cylindrical Jar and Cover, with medallions of flowers in green borders; a smaller ditto; and a two-handled basin and cover

49 . 7 . 0 600 A Bowl and Cover, with lotus flowers in medallions on green and red hawthorn-pattern ground

11 . 0 . 6 601 A Pair of Cylindrical Sea-green Bottles, with horses in blue and white

602 A Pair of Long-necked Bottles, with kylins in blue and brown

603 A Pair of Gourd-shaped Teapots, with plants; a pair of fluted cups; and a pair of basins, with fish in brown

26 . 5 . 0 604 A Pair of Mazarin Blue Dishes, with landscapes and flowers in five medallions Whitehead

37 . 16 . 0 605 A Pair of Ditto Williams

38 . 17 . 0 606 A Pair of Ditto Whitehead

24 . 3 . 0 607 A Pair of Ditto Kitson

15 . 15 . - 608 A Pair of Ditto, with flowers and birds in five medallions

16 . 16 . 0 609 A Pair of Ditto, with flowers

13 . 12 . 0 610 One, with landscapes and flowers; and one, with flowers

12 . 12 . 6 611 One, with two figures in the centre, kylins and flowers

7 . 7 . 0 612 One, with poultry and flowers in leaf-shaped medallions cracked

89 . 5 . 0 613 A Pair of Cylindrical Bottles, mazarin blue ground, with dragons in gold, enamelled on each side with a female figure

70 . 10 . 0 614 A Pair of Triple Gourd-shaped Bottles, with medallions of utensils, flowers and kylins Whitehead } fine colour mottled blue

86 . 2 . 0 615 A Pair of Long-necked Bottles, with medallions of flowers Whitehead

54 . 12 . 0 616 A Globular Bottle, with long neck, enamelled with flowers in four medallions Durlacher 7½ high

Lot 616. Precisely like one I have (Wapf) same size, the blue may be a little brighter perhaps – seems to have rather longer neck than mine otherwise just the same – absurd price, had it for selling. mine cost about £4 – now in the B.M. S.K.M.

23. 2. 0 617 A PAIR OF OVIFORM JARS AND COVERS, powdered blue ground, with landscapes in gold

375. 10. 0 618 A PAIR OF LARGE JARS AND COVERS, powdered blue ground, each with four large medallions of figures in blue, and with numerous smaller medallions of kylins, utensils, and ornaments—3 *ft.* 6 *in. high*

ENGLISH PORCELAIN.

8. 18. 6 619 Twelve octagonal Bow dishes, painted with quails and flowers

17. 17. 0 620 A BRISTOL TEA-SERVICE, partly fluted and with gilt edges painted with festoons of flowers in green, consisting of: teapot and cover, milkjug, basin, two dishes, eleven cups, fourteen saucers, and a cover

18. 18. 0 621 A DERBY TEA-SERVICE, with dark-blue and gold bands, with festoons of foliage in green, consisting of: teapot, sucrier and cover, milkjug, basin stand, nine teacups, four coffee-cups, and eight saucers

63. 0. 0 622 AN OLD DERBY DESSERT-SERVICE, with gilt bands and corn flowers, consisting of:

Four icepails and covers
Two tureen covers and stands
Eighteen oval dishes
Four large ditto
Eight small deep ditto
Eight round ditto
Thirty-six large plates and forty small plates

27. 6. 0 623 A FAN-PATTERN WORCESTER SUCRIER AND COVER; milkjug, basin and stand; four coffee-cups; five teacups; and six saucers

12. 12. 0 624 A PAIR OF TWO-HANDLED WORCESTER CUPS AND SAUCERS, with flowers in red and gold and deep-blue bands

14. 3. 6 625 A PAIR OF DITTO, and three saucers; and three coffee-cups, with Chinese figures

626 AN OLD WEDGWOOD COPY OF THE BARBERINI VASE, with figures in white on black ground—glass shade and stand

OLD SEVRES.

57. 15. 0 627 A TEA-SERVICE, with gros-bleu and gold spiral bands and festoons of flowers in colours, consisting of: teapot and cover, jug, basin, ten cups, eight saucers and a cover

42. 0. 0 628 A TEA-SERVICE, with landscapes and exotic birds in pink, consisting of: teapot and cover, basin, milkjug, fifteen cups, sixteen saucers and a cover

162. 15. 0 An old Wedgwood Copy of Portland Vase figures in white on black ground

End of Fifth Day's Sale and Second Portion.

£3646. 12. 0

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